

# THE QUAVER,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

A monthly Advocate of Popular Musical Education,  
And Exponent of the Letter-note Method.

Correspondence and Advertisements to be forwarded to 20, Paternoster Row, London, E.C.

No. 3.]

MARCH 1, 1876.

[One Penny.]

**The Quaver,**  
March 1st, 1876.

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## A Change of Key.

A MUSICAL SKETCH.

THE ASSOCIATED SONS OF CONCORD AND CONVIVIALITY

MEET IN THIS ROOM

ON SATURDAY EVENINGS, AT 8 O'CLOCK, PRECISELY.



UCH was the wording of a notice, conspicuously displayed in the principal room of *The Bugles*, the chief, and indeed the only, hotel in the thriving town of Slopford, Westshire. The notice had been drafted, and neatly written out by the late Mr. Trunnel, Parish Schoolmaster and Organist, the founder of the club, which at this time mustered upon its roll some dozen efficient members, with probably as many more honoraries, *i.e.* *inefficients*.

Mr. Trunnel's object in establishing the club was two-fold. He wished to draw out those persons who loved music for its own sake, and tolerated the *conviviality*; and, at the same time, to draw in others who, perhaps, made too much of the latter. It is not our province to enter upon any discussion as to the propriety, or impropriety, of the undertaking: suffice it to say that Mr. Trunnel succeeded in carrying out his object. Those who could sing came forward right musically; and the others, who could only broach a stave, utilised themselves by acting the part of a sympathetic audience. Thus, as in every well constituted community, the two forces, *centrifugal* and *centripetal*—they who amused, and they who condescended to be amused—were properly balanced; and the result was the happy family which, every Saturday evening, met harmoniously and convivially at *The Bugles*.

But the club resembled a community in another respect: it contained two rival ruling powers. First, there was Mr. Larch, the present schoolmaster and organist, who naturally took a prominent part in the management of club affairs. He was a short, dumpy man, with a short, dumpy manner: somewhat hot in temper, and, when offended, apt to display it. Without pretending to know more than other people, what he did was always done to the best of his ability; and his acquaintance with literature and music, although limited, was thorough. He had his own set of supporters in the club, who considered themselves bound to swear white or black, in accordance with his opinion for the time being.

Then there was the Opposition, or rather the Government, for Mr. Larch himself had almost lapsed into insignificance compared with Mr. Starch.

And who was Mr. Starch? Well, he was Mr. Starch, the influential, the indispensable, the universal! In appearance, and character, he was the opposite of Mr. Larch. Tall and portly; smooth of speech, and pompous in address; much addicted to wearing green spectacles, and rings and watchguards of untold value. To be sure, people were to be found mean enough to insinuate that his eyesight needed no artificial aid, and that he himself was all gilt, varnish, and glitter, but these were ill-natured people: an immense majority believed in him and in his jewelry, mistaking his urbanity of manner for kindness

of heart, and his loquacity and pomposity for learning. He, too, had his supporters in the club, who swore white or black in dutiful vassalage.

Having a small independency, Mr. Starch was not obliged to follow a profession for the sake of a livelihood: thus, having no business of his own, he very properly took a warm, and somewhat meddlesome, interest in the business of other people, whose affairs he knew a great deal better than they did themselves. He did this, certainly not through absence of selfishness on his part, but simply because he had nothing else to do. But, meddlesome as he was, he still had the *look* and the credit of being a public-spirited individual. Of course if he had talked his friends to death about his own concerns only they would have voted him a bore; but, his lines having fallen in pleasant places, he had few concerns of his own to talk about: the consequence was that he was quite willing to be button-holed by the hour by anybody who had a standing grievance, or a pet scheme, to ventilate. Thus he possessed some degree of popularity, for he really was, or made himself, a sort of necessity in the community. No social party, with any claim to gentility, was complete without him; because, in addition to the advantage of his conversational powers, through knowing everybody he served as a kind of cement in the most miscellaneous company. In affairs public and parochial, too, he was an autocrat: no candidate for any vacant office, from M.P. down to beadle of the parish, had much chance of success without his countenance; and no subscription-list was likely to obtain many contributions unless his name appeared near the top of the left hand column.

Mr. Starch rode a hobby very gracefully: it was the Fine Arts, and, principally, Music. His claim to be considered a musician rested upon his powers as a critic, rather than an executant, for he neither sang nor played in company, or in public: ill-natured people again insinuated that he could do neither, and knew little of the art, except that department which consisted in blowing his own trumpet. As a critic, he was merciless: chary of praise, for he considered it derogatory to be too easily pleased; prodigal of censure, deeming it a proof of his own erudition to carp at the performances of others.

As may be imagined, Mr. Starch's unsparing criticisms proved a frequent *casus belli* to the rival dynasty; for he had, in the most public-spirited way imaginable, appointed himself to the post of honorary critic to the parish church choir. And most indefatigably did he discharge the arduous and responsible duty. This tune was sung too fast; that was inappropriate; the *pianissimos* in the Te Deum were butchered, not executed; and as for the Nunc Dimittis—"Oh, it was *ex-cru-ci-a-ting*," pronouncing each syllable slowly and distinctly, and forcing the sounds through his clenched teeth, like the tones in the *Sourdine* stop of a harmonium. Then, lifting his jewelled hands in pious horror, he would ask, "Could nothing be done to remedy this disgraceful state of things—How long is our church music to be mangled in this way?" But he never suggested, practically, any improvement, contenting himself with fault-finding; and the fact that none of his auditory were able to detect such faults, only increased their wonder at the extreme delicacy of his ear, and the awful depth of his musical knowledge. In this way Mr. Starch built up his own reputation upon the alleged shortcomings of other people; and, being endowed with unbounded loquacity, and unlimited bounce, he was able to hold his own against all comers. It was rumoured, indeed, that even the Rector himself was fain to beat a hasty retreat before the impetuous charge of Mr. Starch's hobby.

All this was gall and wormwood to Mr. Larch, who, although not blind to the real defects of his amateur choristers, took a pride and a pleasure in their well-doing; and when the doughty champions met in fair encounter, great was the heat of argument, and many the hard words, and sharp retorts, which were elicited. Mr. Larch, however, generally had the worst of it—in appearance at least: although maintaining that most of the strictures were undeserved, yet, being no match for his more verbose opponent, he was not always ready with his answer, or his remedy. The consequence frequently was that, waxing hot as it proceeded, the discussion abruptly terminated with a bang like the end of a squib, or the *finale* of an overture; Mr. Larch sputtering out, "Sir! if you want the thing done properly, do it yourself!" Then, wishing each other a peppery good morning, they would go their respective ways, Mr. Starch to lament over the wretched taste displayed by "that booby," and Mr. Larch to report what *Farina* thought of the choir's efficiency.

This, then, was the state of affairs at the time our sketch opens: for years a bitter musical feud had existed between the two parties, generally only smouldering amongst the members of the club, but sometimes bursting forth into a fierce flame, and setting the whole township in a blaze of discord.

[Continued in our next.]

## First Steps in Musical Composition.—(continued from last Number.)

12. In works on Harmony, it is customary to designate the seven sounds of the scale by certain technical names. These names are applied to the sounds of the scale *in the abstract*, without reference to the key in which it may be for the time being: they are as follow:—

8 or 1.....	The Tonic, or Key-tone.
7.....	Leading tone.
6.....	Submediant.
5.....	Dominant.
4.....	Subdominant.
3.....	Mediant.
2.....	Supertonic.
1.....	Tonic, or Key-tone.

*The 7th sound is more generally termed  
The Leading note.*

So far as the *major* mode is concerned, Letter-note pupils, and also those who have been taught by means of any Do-for-the-key-tone method, have learned to identify the same thing precisely with the Sol-fa syllables, DO, RE, MI, FA, SOL, LA, TI. Letter-note pupils have also already learned something about *triads* and *chords*; for they were initiated into the subject of *Interval* by means of the chords of DO, FA, and SOL. In this course of lessons we shall, therefore, still use the Sol-fa syllables as short and handy names for the sounds of the scale in any key.

13. Pupils taught on other methods, and who are accustomed to consider the Sol-fa syllables as the names of fixed sounds—using them to designate the lines and spaces of the *stave*, as we employ the letters, C, D, E, &c.—will please understand that, throughout this course of lessons, whenever DO, RE, MI, &c., are spoken of, we mean those sounds in the key of C, and also the corresponding sounds in all other keys.

14. It is not convenient, however, to dispense with the technical names; on the contrary, their retention secures several advantages. Among others, it enables us to show, more clearly than is possible by means of the Sol-fa syllables, the relation between the *major* and *minor* modes; for the technical names are interchangeable between the two modes, LA being the *Tonic* of the minor mode; TI, the *Super-tonic*, &c. This establishes and elucidates a connection between the two modes, of which the Sol-fa syllables take no direct cognizance.

15. For the present, the student need only familiarize himself with the technical names as they are applied to the *major* mode (*par.* 12): he should commit to memory this new nomenclature, in order that when such terms are used he may at once understand what is signified. We shall aid him by using both the Sol-fa and the technical names in the next few paragraphs: it may cause him a little more thought, but it will accustom him to the use of the new nomenclature.

16. The technical names have been given to the sounds, in some cases as descriptive of the function which they perform; in others, merely on account of their position in the scale.

The terms *Tonic*, or *Key-tone*, are descriptive enough of the duty which DO performs.

*Dominant* indicates the strong, governing power which SOL possesses: in importance and weight it is next to the key-tone itself.

*Leading-tone* is expressive of the tendency which TI has to move towards DO, leading the ear to expect DO to succeed it.

The names of the other sounds are considered to be descriptive of their *position*, rather than of their character; but even here some connection with the latter may be observed.

The *Subdominant* is so termed, because it is the next sound below the *dominant*; or—according to other lawgivers—because it occupies the same position *below* the tonic which SOL has *above* it. The latter reason, to some extent, hints that FA is a sort of *inverted* SOL, and, perhaps, is preferable as indicative of the fact that, next to SOL, FA is the most important sound in Harmony.

*Mediant* is said to be applicable to MI because it stands midway between the tonic and the dominant. The term also seems to indicate its function—it *mediates* between the two sounds: DO and SOL sounded together—a bald fifth and nothing else—is poor fare; but introduce MI in addition, and we obtain the grand, full chord of the tonic, —viz., DO, MI, SOL.



*Submediant* is understood to indicate that LA occupies the same position *below* DO which MI holds *above* it. As to its character the remarks made with respect to the *mediant* are equally true of the *submediant*. LA mediates between FA and DO, giving tone, quality, and harmonic life to the chord FA, LA, DO.

*Supertonic* seems merely to shew forth the fact that RE is the next degree above the tonic, DO. It might be easy to christen it by some name descriptive of its character: our business, however, is simply to use these technical names as we find them, and in most cases the more familiar Sol-fa syllables are amply sufficient.

17. If the student has not already acquired the power of reading the treble and bass staves *simultaneously*, as the organist and pianist do, he ought to devote a little time to its acquirement: he will find it a great acquisition, useful for general purposes of reading, as well as for the study of Harmony. The subject of *Clefs* is explained in "The Letter-note Singing Method," page 9. The student should mentally combine the treble and bass staves into *one great staff*, which, with the addition of an imaginary line inserted between the treble and bass staves, comprises *seven lines and ten spaces*; the undermost line being G, and the uppermost, F. We shall aid him by printing the earlier examples and exercises as in Chap. II.; at first showing the imaginary line by means of dots; next, withdrawing the dotted line; and, lastly, separating out the treble and bass staves in the ordinary way.

#### 18. HINTS TO THE STUDENT.

(a.) Instead of using scribbling-paper when working out your exercises, you may find it advantageous to write out, on separate slips of cardboard—round, square, or otherwise—the seven Sol-fa syllables, or, if preferred, the numerals 1 to 7; to which may be added, if you choose, the technical names, thus:—

1 DO Tonic.	2 RE Super- tonic.	3 MI Mediant.	4 FA Sub- dominant.	5 SOL Dominant.	6 LA Sub- Mediant.	7 TI Leading tone.
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Use these as counters, either with or without a staff of corresponding size, arranging them so as to form the desired chords.

(b.) Another way is to use a slate on which music staves are scratched. It is less cumbersome, but the former plan enables you to shift the notes about as you please; further, as each note carries its sol-fa, or numerical, name, you can readily identify its position in the scale—a point which is of greater importance to you, just now, than its pitch upon the staff.

(c.) If colours are any assistance to you for the purpose of identifying the key-relationship of the notes, use coloured cardboard, as described above, employing the seven prismatic colours, Red, Orange, Yellow, Green, Blue, Indigo, and Violet; adopting a different colour for each sound in the scale, from the key-tone upwards. Do not use colours, however, unless they really assist you; as nothing is to be gained by burdening your memory unnecessarily.

(d.) As you proceed, whenever you come across a new term, write it down, and make a vocabulary of such: this will save you the trouble of referring to the paragraph in which it is explained, and you will find the pen a capital aid to memory in more ways than one, for the mere act of writing down a term and its signification will help you to remember them.

(e.) It is possible to write an exercise much in the same way as you would work out a sum in arithmetic, or a problem in geometry; but, in order to derive any *practical* benefit, you must obtain a knowledge of the effect of the chords, and successions of chords, which you write. When you have worked out an exercise, try it over on the pianoforte, or get it sung: very likely it will sound quite different from what you anticipate, but this is valuable *experience* acquired, if you carefully notice *where* and *how* it differs.

(f.) Commit to memory the effect of each chord as it is brought under your notice; singing or playing, both together and in succession, the sounds of which it is composed, until you are quite familiar with it, and are even able to recognise it when heard. In the course of your general musical practice, and also when you are listening to music, cultivate the habit of observing and remembering the effect of chords singly, in succession, and in contrast.

The above concludes Chap. I. containing preliminary information necessary to the student. Practical work, with exercises, will commence with Chap. II. next month.

All communications respecting the postal class now being formed to be addressed:—

*Composition Class,*

47, *Lismor Road,*

*London, N.W.*

### Musical Notation.—(Continued.)

**T**HE difficulties at present existing in our musical notation, be they great or small, are such as arise out of notation merely, i.e. our mode of committing to writing the music to be played or sung.

Some of them are experienced by the singer only, others affect both the singer and instrumentalist: they are not, however, *inherent* in the study of music, but ensue chiefly through the arbitrary and uncertain way in which certain symbols are employed. This defect, again, has arisen purely through the numerous changes which musical notation has undergone during the lapse of centuries, increased by the fact that it is an *universal* notation, used by musicians of different tongues and nationalities.

But the difficulties referred to are not even a necessary consequence of the notation; for, if composers, publishers, and the musical world only agreed to make a few slight alterations in the present mode of expressing music, an educational advantage would be gained, altogether out of proportion to the change effected. Take, for example, the mode of using accidentals: if it were only arranged that every note which is *really raised or lowered accidentally* shall carry an accidental, and every note expressing a sound in the key shall invariably appear *without* an accidental, a fruitful source of perplexity might be spared to the young pupil. This could easily be effected by abolishing the rule, at present observed, that an accidental affects all the notes of the same name in the same measure, and introducing instead the custom of placing a sharp, flat, or other character, against each note when required. To the beginner, the former way of using accidentals always involves the element of *uncertainty*; but the latter is the most simple and obvious mode of expressing what, in a large majority of cases, is a very simple musical fact.

In the matter of *Time Signatures*, also, there is something which might be altered very easily, and to great advantage. In simple times there are no less than three distinct ways of expressing what is really the same thing, thus:—

2 3 4	(or their equivalents) a Minim to a beat.
2 2 2	
2 3 4	
4 4 4	" Crotchet "
3	
8	" Quaver "

introducing an amount of confusion as to the relative value of notes, which is quite unnecessary.

It is easy, of course, to show *how* this has come about; but what is the *use* of it? If, in former times, it was customary to express the time of one beat by means of a minim, surely the custom ought to have been discontinued on the introduction of the modern way, which employs a crotchet to express the same thing. Nothing whatever is gained by retaining both modes, for the quicker rate of movement, which the latter is—or *was*—supposed to indicate, is expressed with much greater accuracy by using the metronomic figures: and as for the still quicker movement—that in which the quaver occupies the time of one beat—nobody has yet found occasion to use it in other than three-eight time, two-eight and four-eight being unknown in music, showing plainly that three-eight time could also be easily dispensed with.

The first of these sets of time signatures is used for church music; the second is what is adopted for music pretty generally; and the third is employed principally for dance, and other kinds of instrumental music. But what is to hinder the first and the last adopting the more general way, and thus making our musical notation uniform and consistent in its mode of expressing all simple times? Are semibreves and minims sacred symbols, and crotchets and quavers profane? Or is it needful to have a Sunday notation, on the same principle as people wear a Sunday coat? Historians inform us that in olden times, when music and the notation thereof were young, music was written in three keys only, those of C, F, and G; and, when secular innovators introduced a greater variety, narrow-minded ecclesiastics looked upon the innovation with abhorrence, considering it akin to the "mixing strong drink," forbidden in Holy Writ. The consequence was that, for a long period of years, church music adhered rigidly to its three keys, making the custom a matter of conscience, and its violation a crime punishable in purgatorial flames!

Do we act more wisely in retaining the now almost obsolete mode of noting music intended for the service of the church? It certainly throws obstacles in the learner's path; and, if it does not consign him to purgatory, it at least inflicts a considerable amount of penance, in the shape of needless difficulties occurring in the course of his musical studies.

[Continued in our next.]

## Sacred v. Secular.—(Concluded.)

LET us now try whether it is possible to reconcile the paradoxes to which allusion was made last month; on the understanding, however, that the succeeding remarks are offered as suggestive, not exhaustive; as suggestions, not dogmas.

Although music possesses a very high degree of descriptive power, when, so to speak, *brought to a focus* by the aid of words, or other means, yet it is by itself very indefinite: the same musical idea can be allied to subjects, and express things, the very opposite of each other. Thus the musical sentence which, distilled through the brain of one composer, condenses into a church tune, may, in its passage through a different channel, be conjoined to fun, nonsense, or even ribaldry. So great an authority as Mendelssohn, it is true, has stated that, to him, music was even more definite than words: probably it is—nay, more, is able to express feelings “too deep for utterance”—but music is, nevertheless, indefinite in this respect, it cannot, without extraneous aid of some kind, be made to say *precisely* the same thing to different minds.

For this reason, in all instrumental music which aims at a higher kind of description than that of *mimicry*, or direct imitation of the thing portrayed, the composer informs his audience beforehand what he intends to speak about. He cannot state a fact, or broach an idea, in music; but, the fact stated, or the idea conveyed, he can impress them very forcibly upon the mind. In vocal music, the required starting-point is obtained through the words to which it is set: in instrumental music, by means of the title, or in some other way. But the idea must first be set working in the minds of the auditory, and the rest follows naturally; for, unless this is done, music is so universal in its adaptability—so elastic—that it will tell as many tales as there are listeners. Each mind, according to its temper, or its state at the moment, will interpret the music in a different way: thus the piece of music which to one person will represent the Deluge, to another may signify a general smash of crockery! In this, neither music, nor the musician, are more worthy of blame than is the artist who employs the same colour to brighten the walls of a hovel, and deck the robes of royalty.

The preceding remarks will, perhaps, explain such cases as the first example given in the former part of our paper. In this instance, there is a very close similarity between a fragment of a doxology\* and a scrap of a very secular song, and, probably, the *tempo* was identical in both. But, although the respective portions are the same, the *context* is quite different in each case: the surroundings of the one are sacred; and of the other, secular. Then, further, the *elastic* property which music possesses enables it to adapt itself to almost any circumstances, permitting it, like water, to take the shape of the vessel which contains it.

Next, as to the second example, it is well enough known that, by means of an alteration in the rate of movement, music may be made to express, with equal propriety, the most opposite sentiments and emotions. Take any minor melody: sung slowly, to plaintive words, it may move to tears; a little faster, it may be found appropriate to some lofty ascription of praise, full of dignity and majesty; but still faster, it will adapt itself to a humorous, or a bacchanalian ditty, and the effect of the song will not in the least be impaired, but rather increased, by the music being in the minor mode. Possibly the

semi-lugubrious feeling which the minor strain still retains befits the maudlin tenderness of intoxication, and the whimsical contrast between the doleful intervals and the cheerful *tempo*, when a minor tune is sung fast, may aid in producing a ludicrous effect. Certain it is, however, that many humorous, and also many *drunken*, songs are set to minor tunes.

In *major* tunes, of course, a slight alteration in the rate of movement will make a great difference in the effect of the tune. Some years ago, a London music publisher issued what he termed “A Musical Enigma.” On the front page there was a tune with sacred words, and printed in all the ecclesiastical grandeur which semibreves and minims could confer: it also had an ornamental heading representing a church organ, infants blowing trumpets, and similar properties. A foot line, however, directed to turn over; when the same tune again appeared, printed in crotchets and quavers, and marked to be sung in quick time, the words and tune being those of the then popular negro melody, “Jim Crow.”

It is also related of an Italian *prima donna*, celebrated in former days, that, being in the company of some amateurs who praised Italian music, and depreciated that of England, she tested the accuracy of their judgment by singing and playing a soft, and rather plaintive, melody, set to Italian words. Her auditory were in raptures, considering the example adduced to be only a further proof of the correctness of their opinion; but, to their dismay, the accomplished vocalist again sang the same tune, this time faster, and with English words, when it at once revealed itself as a popular street melody of the day.

It is, therefore, evident that a tune, such as that which formed our second specimen, might easily be changed into a plain church tune, by simply altering the *tempo*, and stripping off some redundant ornamentation. The question would then respect the *associations* connected with the tune, rather than its suitability for the purpose of a church tune. In the North, the associations of the tune “Cockpen” of necessity would preclude its use in church: but the worthy musician referred to merely gave it as the finest known specimen of the pure minor mode; and, not being hampered by considerations of association, he gave it the form for which he thought it best adapted. Arranged as a church tune, therefore, and bearing the title of “Cockpen,” the tune appears in an educational work,\* written by William Jackson, the composer of an Oratorio, and some very popular part music. There is a greater pleasure in noticing the work in these pages, owing to the fact it upheld “Do-for-the-key-tone” at a time when comparatively few were bold enough to do battle for this principle; and, if it did not actually use Letter-note, it did what amounts to much the same thing, and printed the Sol-fa syllables underneath the stave.

With regard to the third example, of course much will depend upon whether the master composer was aware how nearly he came to repeating himself: the two melodies are, however, quite different in what succeeds; the portions shown being only the text of the discourse, as it were; as in the preceding case, the *tempo* is also different.

But what if Mendelssohn, whether intentionally or otherwise, in each instance only gave expression to the big thoughts which filled his mind at the moment: perhaps he *felt* the same on both occasions, and, doubtless, he *wrote* as he *felt*. In the one case it was a prayer—a direct act of homage addressed to the Supreme Being—in the words of Scripture: in the other, although couched in secular language,

\* Dox. *logy* to the tune “Ashley.”

\* *Singing Class Manual*. Novell & Co.



it may have been an act of worship just as sincere, and quite as deeply felt, if not so direct in its mode of address. To a mind like Mendelssohn's, however high praise or prayer might ascend when sincerely uttered in the Divine WORDS, they could rise to an equal height, and be as genuine, through the medium of the Divine WORKS.

#### TO CORRESPONDENTS.

Write legibly—Write concisely—Write impartially.

Reports of Concerts, Notices of Classes, etc. should reach us by the 15th of the month.

The name and address of the Sender must accompany all Correspondence.

## MONTHLY NOTES.

### LONDON.

**Royal Academy of Music.**—Additional scholarships are now being founded, and during the past month two "Professors' Scholarships" have been added, mainly through the contributions and exertions of the professors of the Academy. These new scholarships provide three years' free tuition, the first being open to competition by students of the violin, and the second by students of any other musical instrument. The competition takes place in April.

**National Training School of Music,** Royal Albert Hall.—This young Institution is expected to open soon after Easter. The following are the professors appointed up to the present time:—Mr. Arthur Sullivan (Principal), Dr. Stainer (organ), Herr Pauer (pianoforte), Mr. Carrodus (violin), and Signor Visetti (singing).

**Sacred Harmonic Society.**—Departing in some degree from its usual custom, this Society gave a concert consisting of miscellaneous selections from the works of Handel and Mendelssohn. The first part of the programme included Handel's "Occasional" Overture, and selections from his Oratorios *Saul*, *Jephtha*, and *Joshua*. The second part comprised Mendelssohn's "Reformation" Symphony, his *Lauda Zion*, and Handel's Coronation Anthem, *Zadok the Priest*. The vocalists were Madame Nouver, Miss Elton, Mr. Pearson, and Mr. Smythson. Mr. Willing presided at the organ. In the absence of Sir M. Costa through indisposition, M. Sainton conducted.

Beethoven's Mass in C, and *Mount of Olives* were performed on Feb. 25th. Vocalists, Madame Lemmens-Sherrington, Miss Elton, Mr. Guy, and Mr. Lewis Thomas.

**Royal Albert Hall.**—Mendelssohn's Oratorio, *St. Paul*, for a long time neglected, has lately been revived in several quarters, and is now likely to take a more prominent position than formerly. It was performed last month by the Royal Albert Hall Choral Society, under the conductorship of Mr. William Carter. The soloists were Madame Edith Wynne, Madame Patey, Mr. Lloyd, and Signor Foli. Organist, Mr. Edwin Bending.

On Friday afternoon, Feb. 25th, a grand miscellaneous concert was honoured by the presence of Her Majesty the Queen, by whose command it was given. The principal performers were Mdle. Albani, Mdle. Zara Thalberg, Madame Patey, Mdle. Bianchi, Mr. E. Lloyd, and Signor Foli, with the assistance of the British Orchestral and the Royal Albert Hall Choral Societies. Conductors, Messrs. Barnby and Mount.

**Gospel Oak Congregational Church.** A lecture entitled, "Mendelssohn, the Man and the Musician," was delivered by H. K. Lewis, Esq., on Feb. 10th, the Rev. R. H. Smith in the chair. The lecturer gave a very able and interesting outline of Mendelssohn's brief life; commencing indeed with the composer's genealogy for a generation or two back, and tracing his career down to the period of his death. Appropriate musical illustrations were given throughout the lecture, commencing with the Scherzo in *Music* to "Midsummer Night's Dream," Mr. Toussaint (flute), and Miss Soper (pianoforte), who during the evening, assisted by Messrs. Charles and Morris Lewis (violin and viola), rendered the orchestral accompaniments to several of the pieces. The illustrations also comprised the Romance from *Camacho's Wedding* composed by Mendelssohn at the age of 15, and ended with his last compositions these, sung by Miss Lamb, together with *The Ferry Boat*, and *To the absent one*, by Miss Mary Davis, were much applauded. Of the choral pieces, the most important were the Motett for Nuns, *Laudate Pueri* (the trio by Mrs. Denham, Miss Tarling and Miss Lamb), and the 13th Psalm (the solo by Miss Levack); which, with two part-songs, were accomplished very creditably under the conductorship of Mr. R. Harris. As specimens of Mendelssohn's different kinds of composition, the music was well chosen: as illustrative of the lecture, it was appropriate and complete in every respect. Even little things as well as great were introduced; as, for instance, the short *motivo* which was given to Mendelssohn by Amalfi, the director of the Papal choir at Rome, as a theme upon which the former should improvise; and also some of the quaint phrases which Mendelssohn noted down as sung in the musical services at Rome during Holy Week. These, played or sung—the right thing at the right time—gave additional interest and finish to a lecture in itself excellent.

**Royal Aquarium.**—Vocal and instrumental afternoon and evening concerts are held, conducted by Mr. Arthur Sullivan, assisted by eminent artists.

**Mr. Henry Leslie's Choir.**—The first subscription concert was held at St. James's Hall, on Feb. 17th, when a selection of madrigals and part-songs was given, conducted by Mr. H. Leslie.

### PROVINCIAL.

**Brighton.**—Mr. Kuhe's Annual Musical Festival commenced on Feb. 15th, and continued until the 28th, comprising ten concerts. The chief novelties were a sacred Cantata, *The Good Shepherd*, by Mr. J. F. Barnett; a Gavotte by Mr. A. B. Allen; and a Festival Overture by Mr. G. A. Osborne. The performances included *Elijah*, *The Creation*, *Eli*, *The Light of the World*, Mozart's *Requiem Mass*, and a host of vocal and instrumental pieces. The chorus was supplied by the members of the Brighton Sacred Harmonic Society, and the list of executants comprised the names of almost all the leading artists.

### CONCERTS ANNOUNCED.

- March 1st. *Handel's "Messiah,"* at the Roy l Albert Hall. Conductor, Mr. W. Carter.
- " 2nd and 9th, Mdle. Marie Kreb's Pianoforte Recitals, at St. James's Hall.
- " 3rd. *Gems from the Oratorios*, at St. James's Hall, by Mr. Henry Leslie's Choir.
- " 4th. Royal Albert Hall Orchestral Society.
- " 23rd. Philharmonic Society, at St. James's Hall. Conductor, Mr. G. W. Cousins.

